

**a
showman's
guide
to
better
business**



prepared as an industry service by twentieth-century fox

important note:

This is not a pressbook. It is for the PERSONAL use of showmen and managers of theatres and should not, under any circumstances, be released to the press. Keep it handy as a reference book.

foreword

At this turn of the mid-century there is a generally recognized need for a reorientation in showmanship. The lush period of the war is gone and the time has come to revitalize and invigorate the showmanship that always has been and always will be an important factor in the presentation of the public's greatest form of entertainment; the time to re-emphasize the fundamental techniques and methods that were the stock in trade of pioneer exhibitors, and to adapt them to suit modern methods of merchandising. Hollywood is doing its part by delivering better pictures today than ever before. Let us all join in a concerted effort to inform the world of this resurgence of our great industry.

To that end this Showman's Guide to Better Business has been prepared by Twentieth Century-Fox as an industry service. It is designed to rekindle the spark of showmanship and to stimulate an aggressive attitude in selling motion pictures to the public. Many of the suggestions herein are already employed by the successful showman but many more are not being practiced. This guide is intended as an aid to showmen and has been prepared in the spirit of helpfulness.



at your service



by

a. j. balaban

executive director

roxy theatre, new york

LARGE theatres like the Chicago Theatre or the Roxy in New York are highly specialized organizations, but the policies by which they are run are pertinent to exhibitors right down the line. Highly-trained employees receive thousands of visitors daily, but every individual in the crowd must be handled separately and carefully.

At the Roxy each patron is made to feel like a personally invited guest by the staff, which is not composed of efficient automatons, but personal representatives of the theatre. Their chief desire is to help the patron have a good time and enjoy to the fullest the hours spent by him at the theatre.

Much can be accomplished in good will through this type of personalized service to the patron toward creating a steady and reliable following for the theatre. Since one is made to feel so much at home because of the genuine spirit of friendliness and helpfulness presented by the Roxy staff, many patrons never miss a show but come back again and again to make the Roxy a favorite meeting place for family and friends.

No theatre exhibitor should permit himself the luxury of complacency but should strive for a greater number of personal services of a varied character, designed to provide the best always, not only in entertainment but in comfort and service.

Certainly to those of us concerned with the future

of exhibition, faced with the increasing competition of television and the stimulated interest of the public in other forms of spectator recreation, there is serious challenge. It is great folly to feel confident that people will always go to the movies. Considerable effort must continually be expended upon retaining and building the good will and patronage of your theatre.

Exhibitors should exert every effort toward calling attention to their attractions and diverse personalized services. The following is a checklist of personal services such as are available at the Roxy:

1. The atmosphere and facilities of the theatre should provide a pleasant change from the usual for the patron. The theatre should be a veritable fairyland of novelty, comfort, beauty and convenience.

2. The technical superiority of sound equipment should be the best available anywhere.

3. The ventilation should be ideal in summer and comfortable in winter.

4. A blowup of cast credits in lobby wall frame for patrons to refer to on the way out.

5. Organ concerts and/or Muzak and/or television in lobbies and lounges.

6. Clean, fresh, eye-appealing candy stands and refreshment bars.

7. A hostess in the lobby or lounge for information to patrons.

8. Interesting and timely exhibits in lobbies and/or lounges.

9. Mailing of a program on future shows to patrons and free mailing of theatre postcards.

10. Free coffee in lounge for patrons.

11. Pay station telephones on all floors and in all lounges.

12. Coin changers for convenience of telephone users.

13. Checking of packages, apparel and umbrellas. Accepting gratuities for any service is strictly forbidden. The staff gives service to all, at all time, without charge.

14. A lost and found department. Special attention to all lost articles in the theatre and a mailing service of lost articles to patrons on request anywhere.

15. A hospital ward to accommodate the ailing.

16. Medical service by qualified physicians in emergencies.

17. Paging on request, especially for physicians and registered nurses.

18. Additional courtesies for the staff to remember for day-to-day operation:

- a) Truthful and correct information.
- b) Always use "Please" and "Thank you" and SMILE!
- c) Help patrons with hats, coats and bundles when they are in difficulty.
- d) Assist the infirm and elderly people. A wheelchair should be available if and when needed.

twin bastions— showmanship and merchandising . . .



by
red kann
associate publisher
quigley publications

IT ADDS nothing to the sum of anyone's knowledge to observe these are difficult days for the industry. Television is booming. Production costs refuse to unwind. Overseas markets are aspirin's greatest boon. Confusion trails Government decrees. Public relations are in need of wholesale repair. Theatre attendance is off. But production quality is high — higher than it has been in a fistful of years.

These extremities of the one situation thus make strange bedfellows and suggest exploration in depth is in order.

The industry is too much immersed in economies and too little in enthusiasm. No one can gainsay the need to readjust the financial structure to post-war conditions. This is a proper and required function, but when it becomes a serious threat to showmanship and merchandising, those twin bastions from which this industry has operated so successfully for so long, the time to survey what is happening becomes very much required.

Where once it was the practice of distributors to impress their product on the consciousness of the exhibitor by sheer impact through the established intra-trade channels available for the purpose, it is now practice to tread softly. It is the demonstrable fact that many attractions, representing negative investments in seven figures, continue to be slipped into the market so unobtrusively that one wonders what can be wrong with them.

No distributor can succeed in arousing excitement over a product which he fails to get excited about himself. The last approximate three years are dotted with the full evidence necessary to prove the point.

If exhibitors were given more reason to be enthused about product, the conditioning would reflect more frequently in their own operations. It is not unlikely that effort would be made to give attractions longer runs rather than abruptly pull them when the fresh first money is exhausted.

However, exhibitors, too, have to roll back the limitations of their current horizons. For their own ultimate benefit lest the sources of supply dry up too quickly, they should consider husbanding whatever worthwhile product gets up on their screens by making certain all possible values are extracted.

They also ought to be willing to share production's experiments in new directions by demonstrating understanding and cooperation. New fields cannot be ventured unless there is a reasonably balanced split of the obligation incurred.

There must be encouragement for hitherto untried trends if this industry is to progress. The same old things cannot be made and re-made year in and year out, and the same old campaign cannot be used again and again, for such a road terminates at a mediocrity from which audiences eventually will demand relief elsewhere.



community service

DURING the war the motion picture theatres of America did a job of selling war bonds and making collections for many worthwhile causes that was unprecedented in scope and accomplishment. It was a public service that became an integral part of the American way of life. This service made the theatre a focal point of patriotic activity in most cities and towns throughout the nation. Now seems the time to revive such community service which will bring the theatre back into the public spotlight and recreate the good will that the theatre and the motion picture industry enjoyed during wartime.

The practice can be reinstated easily by offering the theatre's facilities in making collections for local Red Cross Drives, March of Dimes Campaigns, Church and Hospital fund raising efforts, and the like. Prominent local citizens will thus be drawn to the theatre again for their community effort.

A survey of patrons will determine for theatre men whether or not this community service is desired. Many theatres already have revived this custom.

the importance of programming

by
morton g. thalhimer
president,
neighborhood
theatre, inc.
richmond, va.



OF THE many important factors that go into the operation of successful motion picture theatres, programming is one of the most vital. Basically, every exhibitor, whether he operates a deluxe first-run downtown theatre, small town or neighborhood sub-run house, has the same goal to achieve in programming, to carefully select from the product available those attractions which will please and satisfy the greatest number of his potential patrons and bring to the box office the largest possible gross.

However, the problems of the deluxe downtown first-run exhibitor and the small town or neighborhood exhibitor are considerably different in many respects. While a star-studded sophisticated comedy may turn in record grosses for the downtown first-run, a modest budget family attraction might do much better in the small towns and neighborhood.

Let us look at some of the problems of the first-run exhibitor. First, he must know the type of clientele his theatre caters to. All downtown first-runs are not alike. Some theatres, either by long-standing policy or physical location and appearance, appeal to the persons who like comedy of the slap-stick variety, super westerns or dramas with plenty of action and suspense. Another deluxe first-run in the same general area might starve with pictures of those types but thrive on sophisticated comedies, heavy drama and musical comedies. Therefore, careful selection must be made to appeal to the taste of the theatre's patrons.

The small town or neighborhood theatre has many more important problems that are not of major concern to the first-run exhibitor. It is essential to know the type of picture the regular week-end patrons like best and what the regular mid-week patron wants to see. The small town and neighborhood exhibitor must keep in mind that many of his patrons come to the movies the same nights each week and he must keep them satisfied by presenting the type of program they prefer. Some communities are predominantly Catholic, Protestant, or Jewish — which might have a considerable influence upon the type of entertainment they like best, and it is important to consider what nights to run different types of pictures. The economic level of the community is an important consideration also. The likes and dislikes of a mining town are usually different from those of a college town. Proper pictures for the children on Saturday when mothers go shopping are a must. If the exhibitor knows his community well, consideration of all of these determining factors will be second nature when programming his theatre.

Both deluxe first-run and neighborhood showmen should make every effort around holidays to book attractions that are gay and appealing to the family group, for at these times people are in a holiday mood and looking for this type of entertainment.

A most important part of properly programming any

theatre is the correct spacing of the various types of pictures. Several war pictures following one another tends to keep away a certain segment of any potential audience. Everyone likes strawberry shortcake but a month of the same desert at every meal might turn a person against strawberry shortcake. A patron must be provided with a diversified menu of good entertainment. Every meal is better when it is served with a good appetizer and a refreshing salad. The theatre adds short subjects and news reels to the program as something extra to round out the movie menu. Here again, knowing the community is important in booking the right subjects. The exhibitor who books short subjects with only running time in mind is not programming his theatre. Short subjects should be selected to diversify the program and attractively supplement the feature attraction.

In building a program it is well to keep it flexible. If a policy of one, or four pictures per week should prevail, be prepared to change this policy if the type and quality of the picture justify. Remember, you are catering to the taste of your patrons. Try always to make your judgment fit in with their wishes and desires.

The key to the situation is to know the community and the people in it; to keep yourself up to date with what is going on with other exhibitors, with producers, and distributors; to use this information and knowledge wisely and to be big enough to correct your own mistakes. There is no substitute for good programming.

there is an audience waiting-

by
walter brooks
director of managers round table
motion picture herald



THERE IS, without doubt, a new and larger audience waiting to be found. The movies have, over the years, developed discriminating moviegoers, and now, more than ever before, there are pictures to satisfy their tastes. Pictures that not only entertain, but contribute to the welfare of the society in which we like to live.

It need cost the exhibitor no more than ten dollars a week to go after one hundred of these non-habitual moviegoers and bring them into his theatre—not once, but as regular customers. In one year he will have won himself more than five thousand potential patrons.

For ten dollars a personal letter of invitation and welcome can be printed and mailed to one hundred people, selected from groups the exhibitor has reason to believe are not regularly attending the movies. For maximum effectiveness the right group should be approached for the right picture.

That is to say, the week a picture like "12 O'Clock High," "Battleground" or "When Willie Comes Marching Home" is being shown the exhibitor would send his invitations to members of the American Legion or other veteran groups.

When playing "Mother Didn't Tell Me," contact a hundred doctors, dentists, their wives, and nurses. If the picture is "The Hasty Heart," address letters to citizens of Scottish descent. If it's "Adam's Rib," round up the

names of a hundred lawyers and professional men.

For "Prince of Foxes" direct the campaign to the librarians and library card-holders of the public and school libraries of the community, or get in touch with Italian-American societies. With "Three Came Home," the exhibitor would naturally concentrate on women's clubs and church groups.

Every picture provides a new opportunity to find one corner of the audience that has been lost and is waiting to be found.

Once you win "new" patrons by showing them one picture you are certain they will like, they will be back for more — and for all kinds of pictures. While the new patron is at the theatre at the exhibitor's invitation, he should be treated as the important guest he is.

The cashier, upon learning that the patron at the box-office window is one of the invited guests, should immediately inform the manager. The latter should personally greet the patron, show him to his seat with the proper note of welcome and gratefulness for his coming. Again, when the show breaks, the manager ought to be on hand to wish him a good night.

In this way, along with his better-than-ever pictures, provocative trailers, interesting lobby displays and other activities, the exhibitor adds friendly hospitality and courteous service as incentives to regular movie attendance.

The exhibitor can thus create a new core of audience, people who will have faith in and respect for what he has to sell. When a very worthy picture comes along that he finds particularly difficult to merchandise, he will be able to state his case frankly and ask these opinion makers to help him sell it.

This is exactly what was done by Mr. I. J. Hoffman, a very successful New England exhibitor, in handling "The Hasty Heart," a very fine picture that got great critical acclaim but was not doing the business expected.

His manager in Hartford took the trouble to invite the leading opinion makers of the city to a screening in a Projection Room. There they were told, "Here is a fine picture. You complain that we seldom exhibit a picture worthy of your intelligence. Here is one I think you will find worthy and, frankly, we don't know how to sell it. We are asking you people to help us. After you see it, will you pitch in and help?"

They looked at the picture, confirmed the exhibitor's opinion of it and went out and plugged it. They worked for it, and the result was terrific business throughout the territory, operations good for two and three days running it an entire week.

Here was a concrete example of what can happen when the exhibitor displays initiative and imagination. He finds his audience.

the movie habit



by
chester bahn
editor
film daily

THE "MOVIE HABIT," a phrase we have heard much about, has been bandied back and forth in recent discussions of the problem of slackening audience attendance. This "habit" (the word is not well chosen), rather this "enthusiasm" for pictures, is a desire for film entertainment which for many years was considered almost instinctive.

With the growth of diversified entertainment media, such as radio, television, sports activities for participants and spectators, many people who had been active moviegoers were weaned away from motion pictures to other recreations.

The time is now for a revaluation of this "enthusiasm" and how it affects us in the shape of things to come. There is no question that if movie-going is inculcated in the young, it will be much easier to maintain a constant audience for our wares. Nowhere can the youngsters receive as much for so little as they do in our theatres. Our problem is to attract this audience with all of the showmanship at our command.

For example: The children's matinee idea has been a valuable one. Not only with films selected to meet the youngster's requirements, but with live entertainment, appealing to the subteenagers. There have been excellent results with the student admission plan. This plan will be even more effective when the nuisance admissions

tax is repealed making films a greater bargain than they are today.

But most important of all, is active, aggressive showmanship. And showmanship can make a greater impression on the youngster than it does on his parents. There must be an enthusiasm for these special showings of pictures and programs for children. Opening the doors and putting on a group of films for a couple of hours is not the way to sell to children. Interest parent and teachers, go after the child guidance groups, the PAL, the PTA, tell them about your theatre and the worthwhile entertainment you are offering to their children. Tell teachers, parents about the educational worth of your product. Make them feel that the theatre is an adjunct of the home and the school in spreading the word about our American way of life.

The Chamber of Commerce, your fraternal organizations, the American Legion, the V.F.W., are ready and able to spread the word for you if you can show them that you are interested in the children's welfare.

But do it enthusiastically with all the know-how at your command and make certain that the children of today are the moviegoers of tomorrow. Promoting this "movie habit" is as important to you as it is to the entire motion picture industry and it will insure your future.



your audience of tomorrow

The importance of the Children's Matinee in building the movie audience of tomorrow cannot be over-emphasized. Give special attention to these matinees because the future of our business lies with the children. The theatregoing habit they form today they will carry with them.

through life. Do not leave this to your assistants. This is a top level job and requires all the showmanship and good judgment you can muster to get best results.

Make a feature of these special showings by having a personality the children like talk to them. Devise new ways and means of interesting the children.

In planning a motion picture program for children, there are three sources of feature films.

- (1) The Children's Film Library — Carefully selected pictures of former years available to theatre managers through film exchanges at low rentals for special Children's Programs.
- (2) Children's Program Recommended Films—Current or recent pictures highly recommended for use on Children's Program; available to exhibitors through regular exchange channels.
- (3) Children's Programs Acceptable Films—Current pictures considered acceptable for special Children's Programs, available through regular exchange channels.

How To Organize A Successful Children's Movie Program

In order to arouse community interest it is necessary to explain the project to those groups whose support is

needed. Parent-Teachers Association, women's clubs, youth organizations, schools, churches, civic groups and libraries must participate to ensure the success of the program. Call a meeting of these representative and form a Children's Program Committee. Most important is the realization that YOUR Children's Program must be tailored to YOUR community needs.

Then set the time of the show, the price to be charged and the length of the show, determined by democratic agreement. It is important to have a publicity committee because the success of the program hinges on adroit publicity and appropriate advertising. Local radio stations are usually most cooperative in publicizing the project.

Do not overlook the fact that these Children's Matinees can be a means of interesting parents and teachers in your theatre and your shows. What you do for their children will be appreciated and bring you much good will which will be reflected in increased adult patronage.

The importance of this subject is immediately evident when you realize that there are only 3,500 theatres in the country that now have special Children's Matinees.

Complete details on the modus operandi of these special Children's Programs can be obtained by writing to the Community Relations Department, Motion Picture Association, 28 West 44th St., New York 18, N. Y.

mr. showman, take the rostrum . . .



This sample speech can be used by exhibitors who will want to address their civic organizations. Use it to tell your story, add local touches if you wish, but make the speech for the good of your theatre and the motion picture industry.

Edit it to suit the requirements of the particular group you address. It is purposely over length. Some parts can be used before one group, other parts before another. Don't talk too long, so it would be well to use only ten minutes of this speech. The smart showman should make a speech at least once a month before some local group.

Good Evening, Ladies and Gentlemen.
How are you Tommy? Mrs. Smith, How's your mother? Mrs. Jones, was your boy accepted at Gilmore U?

(Make it a point to single out people in the audience and greet them in a friendly way so there is good evidence that you are a part of this friendly community.)

Friends, I feel so very much at home here and it is such a satisfaction to me to be your friendly neighbor who can share with you the ups and downs of this community. I am really glad and proud to be called to my feet to represent for a few minutes the viewpoint of the motion picture theatre and the industry standing back of it.

I have just come back from a very important meeting of theatre owners and managers in under the auspices

of the great 20th Century-Fox Film Corporation. This meeting was held for the purpose of measuring the quality of the motion pictures our industry is providing for you this year and for finding better ways of improving our service to the public.

I have always been completely convinced that the motion picture patron gets more for his money in entertainment and inspiration than is the case in any other amusement field. But I have returned from this meeting with a new feeling of excitement about the great things under way in our industry and the fine pictures in store for those who have the motion picture habit and those who will acquire it once they realize the pains that have been taken to keep the screen pre-eminent as popular entertainment.

As a member of this community whose experiences have been pretty much like

those of the rest of you—earning a livelihood, meeting payrolls, worrying about taxes, responding to our local charities, and helping to keep our schools, churches and lodges going—I know something about our habits and tastes and particularly our attitude regarding the precious hours of relaxation and recreation. I also think I know something of our desires regarding the entertainment we get on our screens. I know that we want grown up, intelligent and inspiring screen material.

This is why I am excited about the pictures to be released this year which I have already seen. (Name outstanding pictures.)

I have been in this business (#) years, and I can truthfully say that I have never looked forward to such an array of high quality pictures. All of the producing companies have outdone themselves in trying to meet the very exacting requirements of the public at this time.

I am glad for our industry's stake that things are happening. The three main activities in our business now are:

1. Constant striving for better pictures through better subject material;
2. Getting honest information to our patrons about these films in advance

so they can plan their amusement budget;

3. A common united front of all the branches of the motion picture business—the producers, the distributors and the exhibitors—to promote a program of improved public service.

Now, I am going to ask you to look around at the marquees in your neighborhood or recall pictures you have seen in recent years. Some titles that will come to mind are: **Gentleman's Agreement, Command Decision, All The King's Men, Pinky, The Heiress, Johnny Belinda, Prince of Foxes, Apartment for Peggy, Battleground, 12 O'Clock High, Treasure of Sierra Madre, Best Years of Our Lives, Going My Way, On The Town, Sitting Pretty, The Snake Pit, Three Came Home, A Letter to Three Wives, Home of the Brave, Intruder in the Dust, I Remember Mama, The Search, The Jolson Story, State of the Union, Come to the Stable, The Stratton Story, Samson and Delilah, Joan of Arc, A Walk in the Sun, Song of Bernadette, Adam's Rib, Crossfire, Champion, Take Me Out to the Ball Game, Hamlet, Life With Father, Random Harvest, The Bells of St. Mary's.**

I happen to know, as your neighbor, you or some member of your family have enjoyed many of these films. You don't call

them juvenile, do you? Altogether they deal with the whole range of concerns and issues that affect our daily adult lives. Therefore, I know that I can call upon many of you to testify that the motion pictures you are now enjoying are neither immature in subject matter or technical quality, but drive directly and in a powerfully entertaining fashion at the core of some of our outstanding problems of the day. I think you will also agree that the difficult task of meeting the tastes of all members of the family, every age bracket, was achieved without departing from this level.

Now, I have news for you. If you do agree that this is adult motion picture fare, you are supposed to have a "12-year old mind," according to some of the so-called intelligentsia who say that we cater to that mentality and who try to keep up the pose that anything 90 million Americans pay their money to enjoy every week must be wrong. I guess we can take it for granted that these cliff-dwellers define a "12-year old mind" as belonging to anyone other than themselves.

So I believe, we can laugh this off, as long as 90 million Americans and hundreds of millions more throughout the world do go to the motion picture theatres every week because they find on the screen not only the

stuff of their dreams, but very substantial news of goings-on in the world and, in particular, the chronicle of our American scheme of living.

Our people are going about, in a very intelligent way, to let you know of the solid achievements of our industry and of the mind and heart and responsibility that go into our pictures. The film industry has a capital investment of \$2,600,000,000 and pays wages and salaries of \$706,000,000. It spends \$65,700,000 a year for advertising, a lot of it in this community. It pays federal and state corporate taxes of \$126,000,000 and it serves 17,765 theatres like those in this community, which contribute on their own to the cost of local government.

Don't be afraid of too many statistics, but I do want to give you a figure or two about the community known as Hollywood. The divorce rate there is actually less than in many other sections. The national divorce rate for 1947 was 40%. In Hollywood, more than 70% of motion picture workers have never been divorced, whereas in Peoria, Illinois, the rate recently was reported as being two out of three marriages. More than 61% of Hollywood people attend church services. More than 71% have at-

tended college and 35.5% have graduated. Around 70% of all families in the picture industry had from one to four members serving in the armed forces; 66.5% own their own homes. Reading is the leading hobby in Hollywood and 20% of all the workers in the industry in Hollywood subscribe to the NEW YORK TIMES. In short, a recent survey taking in all classes of executives, artists, writers and technicians reveals that the much maligned community of Hollywood is about the same as any other community in the United States in every respect.

So our people are going to make it perilous for any Tom, Dick or Harry to libel either Hollywood, our industry or our pictures. We do not intend for anyone to have a blanket license to push us around.

As your fellow businessman, I would just like to invite you to consider how you would react if you were subject constantly to careless gossip or irresponsible attack. If you are a banker, you wouldn't relish having it hinted that your vaults are filled with counterfeit money. If you are a store owner, you won't stand by and let rumors circulate that you are selling poisonous foodstuffs. If you are a minister, school-teacher or editor, you don't like it if it is alleged that you habitually and deliberately are trying to peddle sub-

versive philosophies.

Pardon my indignation, but I am a little tired of all the things I hear every day from certain elements regarding the motion pictures. Let me tell you that I am a very proud member of this community who is an instrument in bringing the pictures of our industry to the men, women and children of this city and this neighborhood.

I didn't have to go to Hollywood or New York or Chicago or anywhere else to acquire my profound conviction that American motion pictures have done as much, if not more, than any other agency through the years in enlightening and inspiring the world to better things. This is written in the record, in war and peace.

All the finest ideas ever conceived in the mind of man from the beginning of history from time to time find their way to the motion picture screen and are transmitted every hour of the day to eager human beings who long ago chose motion pictures as the shortest cut to the enrichment of their lives.

Now, Ladies and Gentlemen, I can assure you, as my neighbors and friends, that nobody in any branch of our business, has lost sight of the great mission motion pictures perform.

the intimate and friendly theatre



by
leo brecher
theatrical enterprises
the plaza theatre, new york

THOUGH it is axiomatic in the trade that large theatres can do what small ones can't, the alert little theatre operator can prove it equally true that small theatres can do what large ones can't.

By way of special services that achieve intimacy in dealing with the public, the small theatre can put itself in an enviable position. The Plaza Theatre in New York, a subsequent run operation seating fewer than six hundred, is a case in point.

Since 1917 the Plaza has been developing a tradition of informal intimacy and homelike warmth. It has found that it is no less important to institutionalize the "extras" it gives its patrons than to program at all times the best available pictures. As a result the theatre becomes more like a club than "a place of public assembly."

The decor is quiet and mellow, an invitation to relax in congenial surroundings. The personnel are carefully chosen for appearance and initiative. They must have ready answers to the normal questions fired at them concerning the schedule and the quality of the program.

But they must also be ready for the unusual request: Please take care of my dog . . . Please take care of my packages . . . I'm expecting a friend to join me. She's tall and blonde, with a brown coat and her name is Mrs. X.

Please show her where I'm sitting . . . I missed a picture you had here. Will you tell me where I can see it now?

These and many other requests are answered affirmatively and on the spot by alert personnel who know that the patron is interested in his own comfort and not in the rules or hierarchy of management.

This kind of accommodation grows out of the demands of patrons. Only a small theatre has the flexible organization capable of such service.

In addition, other welcome touches create the theatre's atmosphere. Free tea and coffee service is provided at a sparkling, candle-lit, flower-bedecked table in the quiet, spacious lounge. A punchbowl is set out at New Year's and on the theatre's anniversary. And so on.

The single feature programs are selected and built up with great care. A standard time schedule is adhered to whenever possible, and is publicized prominently in all information media. Thus the patron's waiting time is cut to the minimum and a calm, relaxed spirit prevails.

Much more might be said, but perhaps these remarks will indicate how one small theatre has become an entertainment center for a goodly number of discriminating adults who do not despair of going to the movies, but rather look forward to it.

Advice To Managers

E. V. Richards, of New Orleans, one of the South's successful showmen gave this advice to his theatre managers: "Treat your patrons as if they were guests in your own home. Be so nice to them that they will want to come back."



prime the pump

WITH MOVIES better than ever, now is the time for all good showmen to prime the pump to make business better than ever for theatres and the motion picture industry. 1950 business will be good for those who make it good so let's make it GOOD with enthusiastic and constructive showmanship.

come to the theatre . . .



WHAT CAN be done to make it easier, more pleasant, more inviting to come to the theatre? This is a perennial problem for exhibitors. Here are some basic answers as well as new ideas.

Time Tables

Time tables should be carefully worked out to best suit your community, and should then be supplied to the local newspaper(s). The importance of maintaining announced schedules, and of compiling them accurately, cannot be overstressed.

Time tables should be worked out so that the feature is scheduled for the greatest convenience of the greatest number of patrons. Where it is helpful, two evening shows, or at least two evening showings of the feature, should be the policy. The first show can be stressed for the whole family to attend, the second for adults.

For parents who wish to go to the second show, perhaps the theatre can serve as a clearing-house for baby-sitters, making sitters available at the standard prevailing rates to parents attending the performance. This would be easy to do in college towns particularly.

To facilitate attendance at late shows further, time tables should correspond with local bus schedules. This is specially important in rural districts. Radio should be greatly utilized in reaching rural communities, and starting time of shows as well as corresponding transportation schedules might well be included in the radio copy.

Special Movie Buses

In some cases, tie-ups can be effected with transportation lines for special buses to care for long-distance travellers. This could be called the "Movie Bus" and capture outlying audiences in all kinds of communities. A regularly scheduled "Movie Bus" or buses would run a certain route each night, bringing patrons direct to the theatre. The exhibitor can advertise it in his regular ads, assuring patrons it will make the evening show on time.

The bus can also be available at the late show break, for the return trip home.

Parking Facilities

Provide parking facilities at your theatre. If there is no vacant lot that can be rented cheaply near enough to your theatre, arrange with the owner of a nearby parking lot or garage to house the cars of your patrons during show time at a special rate. Where this has been tried, parking lot owners have realized that this service brings them increased patronage at other hours of the day and at full rates. Therefore they are more than willing to go along with you at nominal rates at evening show time. Theatre stubs can serve as identification and get the patron his reduced rate.

Checking Service

Provide checking facilities for shoppers attending your theatre. Primarily this service will be utilized by women attending matinees, when one of your employees can easily be assigned to take charge of this simple, helpful service, offered, of course, at no charge.

Theatre Comfort

At all times an effort must be made to insure cleanliness, friendliness, comfort and an inviting atmosphere, both out front and inside the theatre. The auditorium, lounges and exits must be well-lighted and the theatre

ought to be well-heated in winter, sensibly cooled (where possible) in summer and well-ventilated always.

You staff should be neatly dressed, and trained in courtesy and helpfulness. Telephone responses to inquiries at all hours of the day should especially be courteous and inviting.

A constant check should be maintained on everything from the neatness of the ladies' room to the synchronization of film and soundtrack. Lounges should be comfortably furnished, with plenty of room for waiting made available where possible.

Little Things Count

There are many things that can be done to win the unconscious gratitude of audiences. The candy counter ought to be centrally located and freshly stocked. Your screen should not be overloaded with commercials. Interesting lobby displays should add to their interest and pleasure at attending your theatre. Handbill programs ought to be provided patrons.

Honesty Is Best Policy

Hold to a policy of strict honesty in telling prospective patrons what seats are available or how long a wait there is likely to be. If there is truthfully a shorter wait for seats in the balcony, advise them of this, but don't use the device only to clear the lower floor.

local community showmanship . . .



by
morton sunshine
editor, independent
film journal

THE WISE exhibitor is a community-conscious showman.

He knows that his theatre cannot exist in a vacuum—that it thrives on public interest, excitement and constructive activity.

The alert theatre owner is invariably one of the town's leading citizens. Personally, he may prefer to remain in the background, but he never takes a back seat in worthy community projects and his theatre is generally in the foreground.

A smart showman pays attention to the comfort of his patrons, the courtesy and efficiency of his staff and, particularly, to the calibre of product which he exhibits. He is affiliated with local civic, fraternal and trade organization. He enjoys the good will of his patrons and community leaders—teachers, clergy, newspaper editors, merchants and city officials. His legislators lend a sympathetic ear to his problems.

An exhibitor no longer opens his doors and gets out of the way of a mad rush. The day has long since passed when he could book any show and play to top grosses. Today, the public is selective and the war time dearth of entertainment has been replaced with a period of plenty.

It therefore behooves the showman to examine what is happening to his patronage, to make every possible effort to recapture the part which has been lost, and to make a bid for new audiences. He knows that there is a vast potential which has not yet been tapped.

He is willing to try all constructive ideas that may be advanced to increase theatre attendance. He is

ready to experiment with community preferences. He institutes special kiddie shows to bring the neighborhood children back to the theatre. He conducts regular merchandise meetings with his employees and is amenable to intelligent suggestions.

He then uses all the showmanship at his command in the exploitation of his stock-in-trade to arouse that interest and excitement which lead to better box office. He is conscious of the value of local publicity, both institutional and in relation to the product he exhibits. He does not spend his time worrying about the inroads made by other entertainment media but rather spends that time in constructive effort aimed at improving his box office.

He is also aware that he is a potent factor in directing public thinking into favorable channels in regard to his industry. Therefore, in his contacts with the public, he doesn't sell the industry down the river. Instead, he talks it up at every opportunity. He points out that exhibitors, working together in a coordinated effort with other branches of the industry, recently lit a prairie fire of resentment to the Federal admissions tax, which increased the industry's stature in the public eye. He is wondering why we can't light other prairie fires to talk up our industry, to plug our product and to stimulate theatre attendance. He knows it can be done if we use the very same approach. And he knows that it will add to the industry's prestige.



movie appreciation classes and better films councils

by
senn lawler
director of advertising,
fox midwest theatres

EVERYONE has two businesses, his own and motion pictures. This interest by the public in motion pictures, their production and their presentation, is still as avid as ever and one way to capture and channel this interest to your advantage is through motion picture appreciation classes

in high schools, women's clubs and other similar organizations or through Better Films Councils. Such classes are in vogue in some places now but the practice will be more widespread. For example, a Better Films Council has been active in Emporia Kansas for ten years and works with Fox midwest theatres in exploiting worthwhile pictures. Theatre managers will be doing a service to their theatre and the industry by fostering such classes and Better Films Councils.

By approaching the proper persons—the High School Principal, English Professors, Program Directors of Women's Clubs or leaders of youth organizations—the theatre manager can easily set the machinery in motion for motion picture appreciation classes. He can furnish them with the following bibliography as a start: William Lewin's book on PHOTOPLAY APPRECIATION IN AMERICAN HIGH SCHOOLS, published by D. Appleton-Century Company, New York, MOTION PICTURES AND YOUTH by Professor Edgar Dale, Ohio State University, published by The MacMillan Company, New York and a series of four pamphlets on MOTION PICTURE STUDY PROGRAMS prepared for the community service department of the Motion Picture Association, published by the MPA. Also there is a series of lectures on Motion Picture Appreciation by Mrs. Marjorie Dawson now available through the MPA in New York. Any local librarian can compile a supplementary bibliography on this subject.

Thus with a study guide available all that is necessary to start a motion picture appreciation class is the selection of the interested group, the time and place for the meetings. The theatre manager should take a direct interest in these classes and should stimulate their discussions by using his theatre as a laboratory. The classes could visit the theatre at off hours to see how the projection machine works, how the theatre is lighted and how it is operated for the comfort and convenience of the public. From time to time special showings of important pictures and unusual short subjects should be held for these classes. This type of activity will link the theatre closely with the study of motion pictures, create good will and in the long-run make for increased patronage. This is an important prestige builder for any theatre.

use the slogan!

The motion picture theatre is an important institution in the life of every community. The more ways the theatre manager can devise to keep it so, the better his business will be. Take the slogan, "Movies Are Better Than Ever" and put it to work. Emblaze it on your marquee, show it on your screen and carry it in your advertising. Repetition will give it an impact on the public mind and create a definite demand for these pictures at your box-office.

ringing doorbells . . .



by
chester friedman
editor, boxoffice
showmandiser section

THE CONSUMERS attitude is important in every business and especially so in respect to the motion picture theatre. Too often this subject is left to guess work and an interpretation of remarks made casually by patrons in the theatre lobby. One sure way to find out what the people of your community think of your theatre and the program of entertainment you are offering is to ring doorbells. Go to the homes for your answer.

This approach must be done in the friendliest manner and by carefully selected questioners. Intelligent, respectable looking women could do the job well.

It is important that the survey be made at a time when the family will not be disturbed, for example kept from dinner, and to be most effective the questions should be keyed to a particular subject. The call should not take

the form of a lecture but rather have the informality that will make the person questioned feel that he or she is being helpful. People do not have the patience to listen to general thoughts but if they are approached on a specific subject they will take an active interest. Let us say the picture to be discussed is "Prince Of Foxes." The questioner should explain that it is an unusual picture, the first American picture to be produced entirely in Italy and the householder could be asked what she liked or disliked about it. The picture to be discussed could be a "Pinky," "Snake Pit," "Crossfire," "The Hasty Heart" or any such picture. It must be an important one and not a run-of-the-mill picture. With the questioner thus interested, the way is then prepared for general questions on what type of pictures are most liked and what kind of service people expect to get when they go to the movies.

The interview should not be long, not over ten minutes, and at the close the lady doing the questioning should present the family with passes to the theatre with the compliments of the manager. By this means much important information will be gleaned that will be invaluable in operating your theatre and you will have increased an interest in your efforts to please the public that will be reflected at the boxoffice.

A careful list of the families contacted should be kept so that, from time to time, the manager can send them a letter or postcard about special attractions.

idea mart

Every exhibitor is constantly reaching out for new ways and methods of attracting patrons and increasing interest in his theatre. The following ideas are being discussed here to stimulate thinking along these lines and they can be adapted to fit any community.

Nursery and Playroom

Where space is available, construct a nursery to care for young children while mothers are attending matinees. A social worker can be employed to care for them, and she can double as attendant at Children's Matinees. Where possible, a more elaborate construction, on the pattern of Baltimore's Senator Theatre, operated by Durkee Enterprises, is recommended.



In Baltimore babies in arms are not admitted because of the possibility of their disturbing the patrons or crying unexpectedly during a show. To offset this, the Senator has constructed a soundproof nursery, equipped with play pens, doll furniture and other toys, together with eighteen chairs, where the mothers can view the picture

without the children annoying the rest of the patrons. Hard-of-hearing equipment is also installed in this nursery, for evening use.

Besides the nursery, The Senator operates a slightly larger playroom or party room, seating twenty-seven, also soundproofed. Its popularity is such that it is booked usually three months ahead. A minimum of twenty tickets (at the regular admission prices) must be purchased to have the use of the room exclusively, but this has been no problem.

Mothers use it in the afternoon for their card parties, and at night many organizations make use of it. There has been a children's party, a birthday or anniversary party every Saturday matinee and night in the room since the theatre was built approximately ten years ago. These services have not only proved profitable, but make fine good will builders for the theatre.

Photography Clubs

The widespread interest in photography by the youngsters and even the oldsters today can be utilized by showmen to gain added interest in their theatres. Sponsorship of amateur movie photography organizations and amateur photography clubs is a direct means to this end. Arrange to give

special prizes, which can be promoted once a month for the best local camera study and make this an event that will generate publicity for your theatre. One month each year the competition might be limited to the members of your local high school's photography club.

A permanent bulletin board can be installed in the lobby on which the best of the entries can be displayed. When the prize-winning photo is chosen, make an event of it at the theatre by inviting the winner as guest of honor that evening and showing his picture on the screen.

Most newspapers have camera sections and will cooperate. Camera supply stores, drug stores that sell film, and developing labs can be enlisted to help make the idea mutually beneficial. Discount cards might be given children to entitle them to special developing and printing rates, as a stimulus for youth attendance.

Progress Report

Mimeograph a monthly "Progress Report" and send it to your mailing list. This can contain:

1. News of charity drives and other civic activities in the community interest, with the theatre's role as a participating member not overlooked.

2. A reference to various pictures the theatre will play in the coming month interspersed among the other items, and names of patrons and their comments on particular pictures.

3. A separate section on what's new in Hollywood, stressing it as just another American community, and working in references to films now in production that represent the future fare on your screen. The trade papers carry this information and can be your source for interesting items.

Welcome Wagon

The Welcome Wagon, as practiced by astute merchants in Greenwich, Conn., back in 1940 can be adapted by exhibitors everywhere to attract new patrons to their theatres.

The idea worked this way: When a new family moved into the town, a complimentary quart of milk, a loaf of bread and a note from the local florist were sent them, with a note attached reading, "Welcome, we hope you like Greenwich." It was a warm welcome that made the family feel itself a member of the community. Needless to say, the milk man, grocer and florist got that family's business for years.

The local showman can do this same

thing. In the event your community has such a Wagon, get on it by including passes to your theatre. If not, it is easy to get from the gas company or electric company the names of new families that move into the community. Write a note to this family or call them up on the phone and say: "I own the local theatre, and we play all the best pictures. We want to welcome you to our town and are sending you passes to the theatre. Bring the whole family. We are happy to please you and we do want you to enjoy the fine entertainment we have at our theatre."

The psychology of this approach will pay dividends, and the alert showman will add new and constant patrons with it.

Mailing List

Most theatres maintain mailing lists but in many instances they are seldom used. For example, in one suburban New York community, this writer has lived in his home for nine years without once receiving a direct mail communication or even a throwaway at the door from the nearby theatre. Yet the grocer, the butcher, the baker and even the local plumber are constantly advising of bargains and exceptional merchandise he has to offer. These communications get business for the local merchant and they can get patrons for the local movie theatre.

A regular periodic letter from the theatre manager to the citizens of his community telling them of new services the theatre has to offer, the fine program of pictures that has been booked for the entertainment of the community, and the latest developments in Hollywood can be a means of creating an added interest in your theatre.

Event of the Month

A news-making event once a month is one way a theatre can be built up as a community center. By working closely with the Chamber of Commerce and other civic groups, church and fraternal organizations, women's clubs, Boy Scouts, American Legion, etc., a series of events can be scheduled that will keep your theatre the center of local activity and get valuable newspaper space as well as public good will.

These special events could include the honoring of prominent citizens for outstanding service to the community; the celebration of the founding of an organization; holiday festivities; honoring Boy Scout troops, and the like.

Your stage, of course, will be the scene of the presentations, and your picture a part of the program. Tickets can be sold as usual, only the participants on the program to be the guests of the management.

Whenever the theatre has booked an unusual picture, such as "Pinky," "The Snake Pit," "Hamlet" or "Henry V," the premiere can be staged as a special event with the Mayor or some other prominent figure as the guest of honor for the occasion.

The ramifications of this idea are many and can be easily executed by showmen everywhere, in large and small cities, in neighborhood theatres and downtown operations.



The Color Guard, shown above, and the Philadelphia American Legion Band helped make the premiere of "12 O'Clock High" a gala one at the Fox Theatre. There are Legion and High School bands in almost every city that can be used to create excitement for your local premieres of outstanding pictures. Use them!

Call Service

A call service that will make the theatre a more likely habit for professional men can

easily be worked out by using marquee letters. A light in a homemade box on the end of the stage is turned on when the letter of the alphabet is placed in front of it to correspond with the letter on the card given the patron expecting a call as he enters the theatre. Worked at the Senator Theatre in Baltimore, this has proven to be a great accommodation to patrons.

Oldest Movie Fan in Town

Stage a search for the patron in your town who has been a movie fan for the longest time. Have contestants submit lists of the oldest pictures and stars they can remember on special forms you can easily have printed and distributed to patrons of your theatre. To the winners, award passes, with a grand prize to the top winner. Make this an annual event, with attendant ceremonies for the Movie Patron of the Year honored.

Conjointly, each year salute the person in town who has done the most to further the cause of good, constructive film entertainment: the critic or banker or merchant who has most supported the public interest in films. Honor him with a ceremony at your theatre one evening, to illustrate the mutual gain to the community that comes from co-operation among its various component parts.

what is your showmanship I. Q. ?

This questionnaire is designed to stimulate your showmanship activities. Answer questions by checking Yes or No in boxes.

	Yes	No		Yes	No
1. Do you belong to the Chamber of Commerce, Rotary, Kiwanis, Lions, American Legion, or other civic organization?	<input type="checkbox"/>	<input type="checkbox"/>	15. Do you spearhead drives in the community interest?	<input type="checkbox"/>	<input type="checkbox"/>
2. Do you know the Mayor?	<input type="checkbox"/>	<input type="checkbox"/>	16. Are you an active participant in worthwhile charity causes?	<input type="checkbox"/>	<input type="checkbox"/>
3. Do you know the Chief of Police?	<input type="checkbox"/>	<input type="checkbox"/>	17. Do you assist Boys Clubs, Boy and Girl Scouts and other such worthy groups?	<input type="checkbox"/>	<input type="checkbox"/>
4. Do you know the Principal of the High School?	<input type="checkbox"/>	<input type="checkbox"/>	18. Is your theatre active in supporting civic betterment even when the benefit to you is only long-range?	<input type="checkbox"/>	<input type="checkbox"/>
5. Are you acquainted with the religious leaders of your community?	<input type="checkbox"/>	<input type="checkbox"/>	19. Is your theatre available for civic meetings at off-hours?	<input type="checkbox"/>	<input type="checkbox"/>
6. Do you know the Chairman of the Parent-Teachers Association?	<input type="checkbox"/>	<input type="checkbox"/>	20. Are you asking audiences to repeal the 20% movie tax?	<input type="checkbox"/>	<input type="checkbox"/>
7. Have you ever turned your theatre over to the PTA for a special meeting combined with a screening of a specific picture?	<input type="checkbox"/>	<input type="checkbox"/>	21. Are you organizing a fight to permit Sunday showings if your town now forbids them?	<input type="checkbox"/>	<input type="checkbox"/>
8. Have you addressed a Woman's Club, PTA or business group recently?	<input type="checkbox"/>	<input type="checkbox"/>	22. Are you always truthful in telling prospective patrons what seats are available or how long a wait they can expect?	<input type="checkbox"/>	<input type="checkbox"/>
9. Is your wife a member of any prominent Woman's Club or organization?	<input type="checkbox"/>	<input type="checkbox"/>	23. Is your office conveniently located, or are you available to your audience for comment after performances?	<input type="checkbox"/>	<input type="checkbox"/>
10. Do you attend church regularly?	<input type="checkbox"/>	<input type="checkbox"/>	24. Do you poll audiences on what they expect and want of your theatre in the way of pictures and services?	<input type="checkbox"/>	<input type="checkbox"/>
11. Do you hold advance screenings for opinion-makers of pictures that will benefit from word-of-mouth?	<input type="checkbox"/>	<input type="checkbox"/>	25. Do you ever get up on the stage and talk to your audience about what the movies and you are trying to do to better serve them, and to invite their suggestions?	<input type="checkbox"/>	<input type="checkbox"/>
12. Do you regularly run Children's Matinees, to build your audience of tomorrow?	<input type="checkbox"/>	<input type="checkbox"/>			
13. Are you building up your mailing list?	<input type="checkbox"/>	<input type="checkbox"/>			
14. Are you known to be available to serve on committees to promote the welfare of your community?	<input type="checkbox"/>	<input type="checkbox"/>			

- | | Yes | No |
|--|--------------------------|--------------------------|
| 26. Do you get on the phone and call a cross-section of people in a position to spread word through town when you have a picture of exceptional merit? | <input type="checkbox"/> | <input type="checkbox"/> |
| 27. When a picture comes along that satisfies the taste of the discriminating audience, do you try to reach them? | <input type="checkbox"/> | <input type="checkbox"/> |
| 28. Do you use the widely-read society column of the local newspaper(s) to influence the large group that wants to do the fashionable thing? | <input type="checkbox"/> | <input type="checkbox"/> |
| 29. Are you quick to issue news of coming pictures to newspapers, mailing lists, et. al.? | <input type="checkbox"/> | <input type="checkbox"/> |
| 30. Do you take the best possible advantage of advertising media available to you? | <input type="checkbox"/> | <input type="checkbox"/> |
| 31. Do you ever give your advertising an institutional slant, or run ads off the theatre page? | <input type="checkbox"/> | <input type="checkbox"/> |
| 32. Do you indicate your faith in particular pictures by endorsing them personally? | <input type="checkbox"/> | <input type="checkbox"/> |
| 33. Do you ever go out and ring doorbells to get your patron's viewpoint about movie entertainment? | <input type="checkbox"/> | <input type="checkbox"/> |
| 34. Have you sponsored forums in schools and the town hall on the movies, or organized panels on the radio? | <input type="checkbox"/> | <input type="checkbox"/> |
| 35. Are you on friendly terms with the operators of the local radio and television station(s)? | <input type="checkbox"/> | <input type="checkbox"/> |
| 36. Have you had any business-stimulating ideas in the past year? | <input type="checkbox"/> | <input type="checkbox"/> |

- | | Yes | No |
|---|--------------------------|--------------------------|
| 37. Do you utilize trailers for maximum effectiveness? | <input type="checkbox"/> | <input type="checkbox"/> |
| 38. Are you careful to spot window cards around the town as favorably as possible? | <input type="checkbox"/> | <input type="checkbox"/> |
| 39. Do you know the merchandising managers of the stores available to you for tie-ins on special promotions? | <input type="checkbox"/> | <input type="checkbox"/> |
| 40. Is your theatre front well lighted and kept attractive in every possible way? | <input type="checkbox"/> | <input type="checkbox"/> |
| 41. Do you play your best pictures at your best playing time? | <input type="checkbox"/> | <input type="checkbox"/> |
| 42. Do you engineer a news-making event at least once a month? | <input type="checkbox"/> | <input type="checkbox"/> |
| 43. Have you urged attention to the early evening show for the whole family? | <input type="checkbox"/> | <input type="checkbox"/> |
| 44. Do you have the facilities for a nursery, staffed by a social worker, to enable mothers to attend matinees? | <input type="checkbox"/> | <input type="checkbox"/> |
| 45. Do you cooperate with movie appreciation clubs? | <input type="checkbox"/> | <input type="checkbox"/> |
| 46. Do you read the trade papers regularly? | <input type="checkbox"/> | <input type="checkbox"/> |
| 47. Have you looked at your Press Book lately? | <input type="checkbox"/> | <input type="checkbox"/> |
| 48. Do you see every picture before putting it on your screen? | <input type="checkbox"/> | <input type="checkbox"/> |
| 49. Do you remind audiences that movies have contributed to the welfare of the society in which we like to live? | <input type="checkbox"/> | <input type="checkbox"/> |
| 50. Are you doing everything in your power to maintain the standing of the theatre in the community circle of interest? | <input type="checkbox"/> | <input type="checkbox"/> |

To determine your Showmanship I. Q., count the number of "Yes" boxes checked and multiply the total by two. If your score is 80 or more, your rating is excellent; 60-79, average; 40-59, fair; less than 40, poor.

special trailer

"our town, u. s. a."

That is the title of a special two-minute trailer that has been filmed by Twentieth Century-Fox to help you sell the public on going to the movies more often. It is designed to fit perfectly with the coming attractions section of your program. This trailer is being distributed by National Screen Service.

Here is a brief synopsis: A Mother and Father of a typical household are shown finishing the dinner dishes. Brother, aged 15, and Sister, about 16, are getting ready for a night at the movies. Sister sets the scene by saying, "I'm going to the movies, there's so many wonderful pictures playing this week." When Dad hears this, he turns to Mom and says, "We've been missing some swell fun lately. The crowd at the office keeps talking about the pictures they see. We ought to go to the movies more often."

Sister chimes in with "I'll say you ought. You can see people and places you'd never get to in a lifetime!" Brother echoes her sentiments with: "You get adventure, action an' fun. When I got a date there's where we go."

Father comments that sitting at a movie makes you relax and forget your troubles. "A good movie is as good as a good doctor! And Mother breaks in saying: "It's about time you start taking me out again. Let's stop being old fogies. Let's go to the movies."

Father and Mother yank their aprons off and head for the door, followed by Sister and Brother. Sister says: "If you want to be groovie-go to a movie."

Next they are seated together in the theatre watching the screen which fades into your first trailer.

recorded talks for your screen

To help you exploit the slogan, "Movies Are Better Than Ever" the following recordings have been made:

Record No. 1

"The Manager Speaking"

ANNOUNCER: Hello, ladies and gentlemen—this is the manager of your theatre. I know many of you who come here week after week for relaxation and entertainment. Some of you I haven't met, but I want to know you.

I want you to feel that this is your theatre, because your pleasure is our business and everything here is dedicated to your comfort and enjoyment. You can always find me — usually in the lobby — waiting to greet you, eager to hear from you how we can serve you better. It is my greatest joy to see you come into your theatre, whole families, sharing a good time together * * *

More and more of you have told me

that movies are better than ever. And I am particularly proud to tell you that we have made every effort to bring you in the next few months some of the finest pictures Hollywood ever produced. Watch for them on our screen.

Thanks for listening—and why not stop by to say hello on your way out.

Record No. 2

"The Voice of Your Theatre"

This is the voice of your theatre (echo chamber), the voice of all the story-tellers of the ages—the voice of the stars, writers, producers, directors, the technicians who help to make the magic of motion pictures.

This is the voice of your theatre (echo chamber), the voice of all those who have made this a place dedicated to your personal comfort * * *

This is the voice of your theatre (echo chamber), the voice of a community center at the call of every worthy cause.

This is the voice of your theatre, telling you that movies are better than ever, that this screen will bring you in the next few months some of the finest motion pictures Hollywood has ever produced.

This is the voice of your theatre, welcoming you always, thanking you for being such a wonderful, wonderful audience.

Note: These records run 60 seconds and are available on one disc at a cost of \$1.75 postage prepaid through Cinespot Recording Co., 1472 Broadway, New York City.

special institutional advertisements

*Your
pleasure
is all
ours*



MOVIES ARE *Better* THAN EVER!

•
SEE THESE GREAT
COMING HITS!

•
(List your
forthcoming
Twentieth
Century-
Fox
pictures
here)

It's our pleasure ... when you have
a good time at the movies.

It's our pleasure ... when you laugh
and thrill and sometimes cry at the
things you see on the screen.

It's our pleasure ... to see the whole
family choosing motion pictures as
their best entertainment buy.

It's our pleasure...that youngsters have
come to know and love the movies as
a very special treat.

It's our pleasure ... that Hollywood is
constantly searching for new ideas ...
and bringing them to life.

It's our pleasure...that today you are
finding movies better than ever...gain-
ing a greater pleasure in seeing them.

Personal Signature
(NAME OF THEATRE)

I'M THE *Proudest Man* IN TOWN!



**MOVIES ARE
Better
THAN EVER!**

•
**SEE THESE GREAT
COMING HITS!**

•
(List your
forthcoming
Twentieth
Century-
Fox
pictures
here)

I'm proud... that in my own simple way,
I have the privilege of serving the people
of this community.

I'm proud... when I see whole families
come in together... and when parents
tell me, "I never have to worry when my
child is in your theatre."

I'm proud... when I see my patrons with
the smile of a grand time on every face, re-
freshed by a full measure of entertainment.

I'm proud... of the contribution we make
to the well-being of our town.

I'm proud... that my theatre is a Commu-
nity Center in every sense, at the call of
every worthy cause.

And I'm proud of Hollywood and its
serious men and women, devoting their
ingenuity and energy to improving *your*
entertainment.

I'm the proudest man in town...

I am the manager of your favorite theatre.

Personal signature

(NAME OF THEATRE)

For information concerning Twentieth Century-Fox's special offer
for the use of these institutional ads please see following page.

institutional advertisements

reproduced on the preceding pages were especially designed to enhance the prestige of your theatre in the community; to stimulate motion picture attendance, and to call attention to the slogan: Movies Are Better Than Ever. Twentieth Century-Fox will pay 50% of the cost of inserting the advertisement in your local newspaper. See your Twentieth Century-Fox representative for full details.

The ads are 600 lines in size (4 col. x 150 lines).

accessories available

This banner, burgee, and 40 x 60 are available at cost through National Screen Service.

MOVIES ARE BETTER THAN EVER!

BANNER



**MOVIES
ARE
BETTER
THAN EVER...**



40 x 60

newspaper slug mats

A variety of slugs for use in your regular advertising is available at cost through your National Screen Service Exchange. Order by Mat No. SP 3x.

**MOVIES
ARE
better
THAN EVER!**

Movies are BETTER than ever

**MOVIES ARE
BETTER
THAN EVER!**

**movies are
BETTER
than ever!**

**MOVIES ARE
BETTER
THAN EVER!**

**MOVIES ARE
BETTER
THAN EVER!**

**Movies are
BETTER
than ever!**

MOVIES ARE BETTER THAN EVER!

Additional copies of this Showman's Guide To Better Business are available from your Twentieth Century-Fox representative.



movies are

BETTER

than ever!



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